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Didier and Laurent Richard, "Landscape and Cottages" (12x8), "Landscape" (11x8), "A Waterfall" (13x8), "St. Michael's Mount" (13x9), "A Quiet Pool" (10x8), and "Twilight" (24x16).

Ryder, P. P.: "Shelling Peas" (20x16).
 Richet: "Coming from Labor" (32x24).
 Rental: "Norwegian Fisher's Dance" (41x30).
 Roybet: "Return from the Chase" (26x36), and "The Connoisseurs."

Renouf: "Repairing the Old Boat" (80x56).
 Ryder, A. P.: "The Resurrection" (13x18).
 Robie: "Flowers and Strawberries."
 Schreyer: "Arab at Fountain" (28x23), "Wallachian Post Station" (6x8), "Wallachian Pack Horses" (36x25), and "An Arab at Fountain" (27x32).

Seitz: "Mother and Infant" (6x8).
 Stevens: "Conversation" (20x29).
 Scheffer: "Christ in the Garden" (12x17).
 Siefert: "Head of a Young Girl."
 Troyon: "Return from the Farm" (30x19) from the Laurent Richard collection, "Going to the Fair" (34x24), "The Pasture" (15x11), "Pasturage in Normandy" (33x24), "Coast near Villiers" (37x26), and "Cow Chased by a Dog" (46x31).

Tissot: "In the Louvre" (18x28).
 Van Marcke: "Cows Drinking" (19x13), "Cows in a Pool" (24x19), "On the Cliffs" (38x28), "Cattle Reposing" (20x13), "The Mill Farm" (76x54), "Going to Pasture" (39x26) from the collection of Laurent Richard, and "Cattle in Spring-time."

Vibert: "The Cardinal's Menu" (28x22), "Eyes and Ears" (12x19), "The Missionary's Story" (52x39) from the Paris Triennial Exhibition of 1883, and "Palm Sunday" (16x21).

Viry: "My Lady's Page" (21x17).
 Verboeckhoven: "Sheep Leaving the Barn" (35x24).
 Voltz: "The Watering Place" (16x9).
 Vautier: "Botanist at Lunch" (32x24).
 Worms: "Spanish Market Day" (31x24), "The Proposal" (14x17), and "Spanish Fortune Teller" (31x23).
 Willems: "The Music Lesson" (27x39).
 Ziem: "Fishing Boats, Bay of Venice" (31x19).

Dramatic Feuilleton.

Hamlet.—Good, my lord, will you see the players well bestowed?
Polonius.—My lord, I will use them according to their desert.

Hamlet.

BOUCICAULT said, years ago, that New York was only a pile of bricks upon which theatrical managers posted their attractions in order to advertise them for the provincial market.

If this were true then, how much more apt is the comparison now; for we are to have but four stock theatres, this season—the Casino, for light operas; Wallack's, Daly's, and the Madison Square, for drama. All the other houses will be given up to stars and combinations, the managers being simply janitors, whose only duty is to keep the place clean and collect the rental.

"Nanon" will probably be continued at the Casino until the holidays. The regular season at the Madison Square opens with a revival of "Sealed Instructions"; at Daly's with the production of an English farce, "The Magistrate," by Mr. Pinero; and at Wallack's, with a London melodrama, called "In His Power." It is in Mr. Wallack's power to make a much better beginning.

But even the three stock theatres have been used as brick-piles at the commencement of the dramatic season. Wallack's displayed the posters, first of Col. McCaull's Opera Company, and then of the great, but stout, Judic. Daly's gave Mr. and Mrs. Florence a needed advertisement. The Madison Square, in which theatrical miracles are no longer worked, was sublet to a syndicate of enthusiasts who are determined to force an Austrian actress named Janish upon a reluctant public.

Manager Hill, from Chicago, has leased two New York theatres for advertising purposes—the Union Square and the Third Avenue. He produces plays like "A Moral Crime," to secure the New York stamp, and then sends them into the country. He also undertakes, by legitimate business methods, to make Margaret Mather a star actress.

Bartley Campbell has become the manager of the Fourteenth Street Theatre to turn it into a manufactory of plays for the provinces. As fast as they are brought out he stencils them with the words, "New York success—this side up—with care—keep dry," packs them into special cars, and sends them through the country.

Whatever effect this new system may have upon the artistic future of the drama, it provides a variety of amusements for those of us who are lucky enough to be residents of the metropolis. Business is reviving; people come back from the summer resorts eager to see any sort of show, and so the season may be said to have begun very brilliantly.

If a few philosophers deplore the cloud which is over-

shadowing the theatres, they may console themselves with the reflection that, at present, it has a silver lining of Bland dollars.

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THE subject of international copyright, which, like the ghost of Banquo, will not "down" at anybody's bidding, has again been evaded by the United States Courts, the judges having hit upon the device of allowing managers accused of piracy to fly the black flag upon condition that they give bonds sufficient to reimburse their victims for any actual damage.

In "The Mikado" case, Manager Duff gave bonds and produced his unauthorized version of Gilbert and Sullivan's opera, at the Standard. In the "Agnes" case, the agent of Janish gave bonds and produced the unauthorized version of Sardou's play, at the Madison Square.

How can the proprietors of the authorized versions prove any actual damage? The Fifth Avenue is overcrowded by the admirers of D'Oyly Carte's Company, and no more money could possibly have been taken if Manager Duff had not played "The Mikado." The Janish version of Sardou's "Agnes" is a failure and cannot interfere with the profits which Agnes Ethel Tracy, or Kate Claxton, or Minnie Maddern may derive from the drama. The Americans have always claimed that privateering was not piracy, except when the privateers robbed American vessels, and we are now applying the same delightful theory to international copyright.

The authorized "Mikado" is a wonderful performance. Sir Arthur Sullivan's music is reminiscent of previous operas, and there are no great singers in the company; but the libretto is funnier than anything which Gilbert has given us since "Pinafore" and "Patience;" the real Japanese costumes are gorgeously picturesque, and all the details of Japanese manners and customs are so quaintly burlesqued that the audiences constantly ripple with laughter.

At the Standard the company is stronger in names, although it has no singer so good and so pretty as Gertrude Ulmer, and no comedian so absurdly humorous as George Thorne; but it altogether lacks the artistic finish of the authorized performance. "You speak French like a Parisian," said a polite Frenchman to his American guest, "but you have not the accent." The Standard version has not the accent of Gilbert and Sullivan and serves only as a foil to the superiority of the Fifth Avenue representation.

"Anselma," at the Madison Square, is a clumsy and vulgar adaptation of "Agnes," which was produced at the Union Square, twelve years ago, and has now been revived, in another form, by Steele Mackaye, at the Lyceum. The original play was not worthy of Sardou. It was one of his pot-boilers, made to order for an American actress, Agnes Ethel, who bought the use of his name to advertise herself. But "Anselma" is much worse than the original.

Perhaps as twelve years are a lifetime nowadays, you do not remember the simple story of "Agnes." A young wife discovers that her husband is infatuated with a ballet-dancer. She disguises herself as a dressmaker and hears him promise to go abroad with his mistress. Unable to detain him by every demonstration of affection, she applies to the police and has him locked up in an insane asylum. His jealousy is aroused by a stupid story of a drunken comrade about a man who entered his house during his absence. He escapes from the asylum, hurries home, finds that the man was his wife's brother, and penitently resumes his matrimonial duties.

Six acts are required to tell this story upon the stage, and it is told most unpleasantly. We are shown the dressing-room of the danseuse, and Miss Du Sauld wears such short skirts that the Rev. Dr. Mallory, one of the proprietors of the theatre, righteously withdrew from the rehearsal. Very little is sacred to the French dramatist, and the interviews between the husband and wife will not bear narration. What excuse is there for acting them?

Janish is an actress of the old German school; she is no longer young; in no respect does she impersonate the heroine of "Anselma" satisfactorily. Minnie Maddern, at the Lyceum, is better, because she is younger and prettier. But the play is not worth the litigation which has advertised it.

* * *

ONE effect of Henry Irving's missionary visits to this country was seen last season, in the renewed care bestowed by Edwin Booth upon his company and his acting. Another effect is evident at the Star Theatre,

where Robson and Crane have revived "The Comedy of Errors" with extraordinary liberality.

That two low comedians, who have been making their fortunes by playing such farces as "Our Boarding-House," "Sharps and Flats" and "Forbidden Fruit," should expend thousands of dollars in putting Shakespeare's comedy before the public with new scenery and costumes, specially designed by Alfred Thompson, and with a full chorus and ballet, proves that Mr. Irving's lessons are being learned by managers and actors on this side of the Atlantic.

But they have not yet learned Mr. Irving's secret of simplicity in scenic splendor nor have they the exquisite taste with which he subordinates the most sumptuous details to the dramatic requirements of a play. They overload "The Comedy of Errors" with Captain Thompson's beautiful and accurate reproductions of scenes in ancient Ephesus. Their two Dromios are lost in the glitter and glare of the stage pictures. But their revival is a marked improvement upon any previous representations of the comedy, and they deserve encouragement.

Manager Hill will also take a lesson from Mr. Irving in his production of "Romeo and Juliet," for Margaret Mather, at the Union Square. Here, too, the scenery and costumes will be specially designed, and we shall have the street crowds of old Verona, even though Juliet be crowded into a corner.

At the same time Mary Anderson, with her London company, will be playing "Romeo and Juliet" at the Star Theatre. Miss Anderson will be very welcome home. Her season in England is said to have improved her artistically, and it has certainly done much to elevate the reputation of American professionals.

Rose Coghlan has become a star in that very poor play "Our Joan." Her place in the Wallack Company is to be filled by Sophie Eyre, who looks like her, and, I hope, will act as charmingly.

Henry Dixey has decided to take "Adonis" to Boston so as to open a new theatre with what is considered an assured success. By that time the burlesque will have had four hundred representations at the Bijou. "Evangeline," revised and improved, is to succeed "Adonis."

Edward Harrigan is now manager, dramatist and leading actor, at the Park Theatre, which he has handsomely refurnished. His new play, "Old Lavender" is intended to be pathetic when the public expects it to be funny. Nevertheless, it draws those mixed audiences, half fashionable, half shoddy, which make Mr. Harrigan's clientage as unique as his vaudeville.

STEPHEN FISKE.

COMING ART EVENTS.

SEPT. 2-Oct. 17: Chicago. Thirteenth Annual Interstate Industrial Exposition. Secretary of the Art Committee, Miss Sara Hallowell.

Sept. 2-Oct. 17: Milwaukee. Fifth Annual Industrial Exposition. Superintendent, Mrs. Lydia Ely.

Sept. 9-Oct. 24: St. Louis. St. Louis Exposition.

Oct. 29-Dec. 10: Philadelphia. Fifty-sixth Annual Exhibition of the Pennsylvania Academy in connection with the exhibition of the Philadelphia Society of Artists. It is at the discretion of the Board to expend \$1800 in purchases and medals. There are also prizes to local artists. Secretary, Mr. George Corliss.

About Nov. 1: New York. American Art Association Special Fall Exhibition of oil and water-color pictures, including American pictures from the Paris Salon of 1885. Four prizes of \$250 each for the best water-colors, the pictures to remain the property of the artists.

Nov. 23-Dec. 19: New York. Autumn Exhibition of the National Academy of Design. Secretary, Mr. T. Addison Richards.

About Dec. 1: New York. Exhibition of paintings and studies of Henry Mosler.

About Dec.: New York. Retrospective Exhibition of American Painting. Under the auspices of the N. Y. Branch of the National Society of Arts, at the American Art Association galleries.

Jan. 11-Feb. 1, 1886: New York. Eighth Black-and-White Exhibition of the Salmagundi Sketch Club, together probably with an exhibition of architectural drawings, at the American Art Association Galleries.

Feb. 1-27, 1886: New York. Nineteenth American Water-Color Society Exhibition, at the National Academy of Design.

Feb. 1-Feb. 27, 1886: New York. New York Etching Club at the National Academy of Design. Secretary, Mr. Henry T. Farrer, 51 W. 10th Street.

March, 1886: New York. Second Prize Fund Exhibition of Painting and Sculpture, at the American Art Association Galleries. Ten gold medals and ten prizes of \$2000 each, the works gaining the latter to become the property of the museums designated by the subscribers to the fund.

About March, 1886: New York. Exhibition and Subsequent Sale of the late Mrs. Morgan's collection of pictures, porcelains and curios.